

*Proceedings of the International Piano Symposium (2013), Royal College of Music, London.*

**Category.** Abstracts for lecture/recitals:

**Candidate:** Giusy Caruso, doctoral researcher and pianist at IPEM (UNIVERSITEIT GENT) in collaboration with the KASK (School of art); ROYAL CONSERVATORIUM OF GENT (BELGIUM).

**Supervisors and Promoters:** Prof. Dr. Marc Leman – Prof. Daan Vandewalle

- 15 minute of speech together with poster presentation
- 15 minute of recital: two Etudes from *72 Etudes Karnatiques* by the French composer Jacques Charpentier (1933)

**Title:** Western embodiment of Carnatic Music: *72 Etudes Karnatiques* by Jacques Charpentier (1933)

**Key words:** Eastern/Western Music - Interpretation/Experimentation - Music Performance – Philosophy of Music - Software implementations .

The interaction and relationship between Western and Indian classical music stimulated my interest, as pianist and philosophy graduate, in building and deepening an artistic research project focused on Jacques Charpentier's (1933) composing process and performance practice of his *72 Etudes Karnatiques* (1957-1985, Ed. Alphonse Leduc) for piano. The objective to be pursued in my artistic research aims at increasing the knowledge of *Western embodiment of Carnatic Music*, which is a field still to be well addressed, and leave a significant track of the French composer Jacques Charpentier's works, one of the last pupil of Olivier Messiaen, in the History of Music. Since no relevant scholarly research has been done on *Western embodiment of Carnatic music* in the contemporary classical music area and no analytical essays exist as yet on Charpentier I sorted out some **theoretical/analytical questions as premises of my research**:

- How could Western musical language reproduce the Indian atmosphere in the use of Carnatic modes? - Can we consider Charpentier's *72 Etudes Karnatiques* to be Western or Indian? - In which way does Charpentier suit the Western harmonic rules with the Carnatic emphasis upon avoiding chord progressions and linear melodies? - In which way does he combine the specific rhythmic, melodic patterns from the West and the piano timbre to reproduce the typical and unique Indian sound? - How does he apply the Western *Etude* form to the Indian performance concept and structures mostly improvised?

Even if the Western scholars of Indian music have often employed methods used in ethnomusicology, I would apply to my artistic research a **Systematic Methodology** experimenting through my performance practice. Part of my artistic research thus consists in my performing all his *72 Etudes Karnatiques* (three-hour-music) together with an analysis of the inherent musical gestures through the ELAN (EUDICO Linguistic Annotator) software, which is a tool for multi-level *annotation* of video and/or audio for exploring scientific models of performance and new strategies to practice.

The steps to achieve my goals are the following :

- Historical analysis of the relationship between Carnatic Music and Charpentier's composing process;
- Hermeneutical analysis of the philosophic and symbolic musical meanings in Charpentier's works related to the Indian ones;
- Exegetical musical analysis of the score *72 Etudes Karnatiques* by considering the interaction between Charpentier's Western musical language and the Carnatic one, comparing the Ur-text with the Alphonse Leduc Edition under the guide of the composer himself;
- Systematic analysis of the gestures and micro-gestures of the video recordings of Carnatic performances and my video recording of the *72 Etudes Karnatiques* in order to set up an empirical description of the way of performing, the bodily control etc. after having acquired new skills from a deeper study of Carnatic music.

The acquisition of an embodied competence on Carnatic music is a precious tool for a Western musician/performer since it brings not only an important added value for an exegetical analysis in the Western contemporary compositional process but also new outlooks in the field of the performance practice.

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## Biography

### Giusy Caruso, pianist



A Piano and Philosophy graduate, Giusy Caruso, draws particular attention to repertoires philologically correlated with themes regarding Music Aesthetics. She currently combines her activity as a pianist with her artistic research on the French composer Jacques Charpentier (1933) at *Universiteit Gent* (Belgium) carrying on the *Phd of Arts: Music* together with the post-master in contemporary piano repertoire at the Royal Conservatory of Gent (Belgium).

She has been regularly performing in important halls and theatres in Italy, Austria, Germany, French, Portugal, Spain and Argentina collaborating also as a solo pianist with the Hermitage Orchestra of Saint Petersburg, the Youth Orchestra of Rotterdam Conservatorium and the Orchestra of Vibo Valentia Conservatory.

Her performance of the complete *Huit Préludes* by Olivier Messiaen, received acclaimed critical consent in Holland, Germany and Italy, where Roman Vlad praised her «refined sound and musical eloquence». The year 2008 saw her engaged in various Festivals that commemorated Olivier Messiaen's birth centenary by performing also the *Turangalila-Symphonie* as piano soloist. In 2009 of noteworthy success was her concert in Buenos Aires as *Homage to Nino Rota* where she performed at the Auditorium "Dioniso Petriella" his *15 Preludi* for piano solo.

She has also been performing for live recordings, broadcastings and telecasts on networks in Italy (RAI, the Satellite Channels and Sat 2000) and in Holland (Radio Rijnmond).

Fond of Franz Liszt's strong personality and of his religious piano compositions, she realized a CD recording for the label Sipario Dischi – Milan entitled "The mysticism of a diabolic romantic".

She was awarded with Special Prizes and Scholarships like: the Mondo Musica International (Rome) as one of the best musician graduates in Italy; the Cecilia Pisano Prize as one of the best piano graduates; the Bayreutherfestspiele Prize by which she participated to the Bayreuth Wagner-Festival (Germany); Prix De Harmonie (Rotterdam); Special Mention for her performance of Olivier Messiaen's *Huit Préludes* at the Ibla World Music Competition 2009; the Eliodoro Sollima Award for the best interpretation of one of Beethoven's Sonata; the O. Stillo Scholarship for the best interpretation of Franz Liszt's.

Giusy Caruso carried out her musical studies in Europe obtaining a brilliant Master's Degree in Piano Performance from Codarts - Rotterdam Conservatorium (Holland) after having first graduated with full marks and honours from F. Torrefranca Conservatory in Vibo Valentia (Italy) and attended piano masterclasses at the Universität Mozarteum in Salzburg (Austria) and Felix Mendelssohn - Bartholdy Conservatory in Leipzig (Germany).

Along with her pianistic accomplishments she developed her music-theoretic studies by graduating with full marks and honours in Philosophy from the University of Calabria (Italy).

Keen on carrying out her musicological research too, clearly significant were her articles, *Aspects and features of Western and Indian cultures in Olivier Messiaen's conception of music* and *Technical Approaches to the Art of Playing the Piano*, inherent in her commitment with the research programmes of Codarts - Rotterdam Conservatorium and published on internet and international music journals.

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